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E. S. FITZGIBBONS

(Continued from Page 1)

for Central Canada by the delegates at the recent annual meeting of the Canadian Association of Radio and Television Broadcasters in Toronto. He succeeded J. L. Campeau of CKLW-TV in Windsor, Ontario.

F. A. Lynds of CKCW-TV in Moncton, NB was named to succeed J. M. Davidson as president of the organization, which has 25 privately-owned TV stations and 140 radio stations in its membership. Two vice-presidents were elected in place of the former one, H. A. Crittenden of CKCK-TV in Regina, Saskatchewan, and D. A. Gourd of Radio Nord, Inc. of Rouyn, Quebec, taking over from J. A. Dupont. T. J. Allard was returned as executive vice-president and Flora Love as secretary-treasurer.

Other TV representatives named to the board of directors were Crittenden for Western Canada; Geoffrey Sterling of CJON-TV in St. John's, Newfoundland for the Atlantic Provinces; and Henri Lepage of CKRS-TV in Jonquiere, Quebec for the French-language stations.

The presentation of the Association brief to the Royal Commission on Broadcasting was discussed during the three-day sessions at the Royal York Hotel. The delegates also strongly advocated the setting up of an independent regulatory body to replace the Canadian Broadcasting Corporation in governing all broadcasting in Canada.

RKO, Wanger Sign Six-Picture Deal

RKO Radio Pictures and Walter Wanger Pictures, Inc., have concluded negotiations for Walter Wanger to produce six motion pictures for RKO in the next three years. Wanger and his organization moved onto the RKO lot on February 1.

Provided in the agreement between RKO and Wanger is an arrangement for the producer to make *Underworld, USA*, with Humphrey Bogart and Lauren Bacall, late in the year for Mapleton Productions, with distribution through Allied Artists.

RKO Gets Approval

(Continued from Page 1)

their approval on condition that "there be no further transfer of share ownership, directly or indirectly, to non-Canadian control." They also asked the licensing authority to give immediate consideration to the desirability of limiting the degree of control of a Canadian air channel by interests outside the country, suggesting that a regulation similar to the USA provision might be satisfactory. The USA ruling allows alien interests to

permission to acquire 3,781 shares of Western Ontario Broadcasting, almost 50 per cent of the share ownership, but in its final form asked to be allowed to buy only 2,677 shares. Judging from the wording of the CBC approval it seems doubtful that the original request would have been recommended.

Earlier this year the Board rejected an application of Paramount Windsor Theatres Limited, a subsidiary of Famous Play-

CBC OKAYS NEW TV STATION

David M. Armstrong's application for the establishment of a new TV transmitter on Channel 6 in Victoria, BC was approved by the Board of Governors of the Canadian Broadcasting Corporation at its recent meeting in Ottawa. At the same time the Board rejected the application of International Television Corporation for a TV station licence in the same city.

Increases in power were recommended by the CBC for Sunwapa Broadcasting Company Limited's CFRN-TV in Edmonton; for Hyland Radio-TV Limited's CJIC-TV in Sault Ste. Marie, Ontario; and for Trans-Canada Communications Limited's CKCK-TV in Regina, Saskatchewan.

hold up to 20 per cent control in a licensed station.

The Board pointed out that since there was no rule, statutory or otherwise, on which to base its decision and, since the application was suitable in all other respects, it was giving its approval in this instance.

Western Ontario Broadcasting operates radio station CKLW and television station CKLW-TV in Windsor, Ontario. The Canadian RKO company is a subsidiary of RKO Radio Pictures Corporation of the USA, which was taken over in July, 1955 by General Teleradio, Inc. Parent company of the last-named firm is General Tire and Rubber Company, which controls a substantial interest in the Mutual Broadcasting System. Acquisition of the shares will give the companies an important outlet in the rich Windsor-Detroit area. RKO will name two directors to the board of the Windsor company.

It is interesting that in its original application RKO asked

ers Canadian Corporation, to purchase shares in Western Ontario Broadcasting on the grounds of its policy of opposition to multiple ownership. Famous Players is a partner in the Kitchener and Quebec City TV stations and was thought to be interested in the Windsor station as an outlet for its Telemeter franchise. Famous Players has exclusive rights to the pay-as-you-see TV system in Canada and could possibly feed it to Detroit regardless of what ruling the Federal Communications Commission in the USA made. The FCC has been debating for some time the advisability of permitting toll-TV and has been considering the different systems, among them Telemeter, Skiatron and Phonevision.

Control of Western Ontario Broadcasting has been held by Harry Sedgwick and associates for 24 years and the company has found great difficulty in operating profitably due to the competition emanating from across the border.

Param't To Finance Broadway Play, Film

Paramount has completed an agreement for the entire financing of both the musical production and the subsequent motion picture of *Li'l Abner*, to be presented on Broadway early in the fall of 1956.

Based on the famous Al Capp comic strip characters, the book, written by Norman Panama and Melvin Frank, and the score, written by Johnny Mercer and Gene DePaul, will be presented by Triad Productions, a corporation recently formed by Panama, Frank and Michael Kidd.

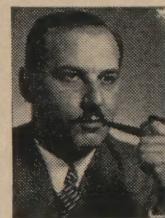
'Seven Waves Away' Copa's First In '56

Tyrone Power will launch the 1956 schedule of Copa productions for Columbia Pictures with an original screenplay by Richard Sale, *Seven Waves Away*. Producer Ted Richmond will place the film before the Cinema-Scope-Technicolor cameras in England in the early spring, with Sale directing and Power starring.

Immediately following this film, Power and Richmond will move to Italy for location shooting on the next on its schedule, *Lorenzo the Magnificent*.



THE Academy Award was won by *Marty*—and this left me one of the most surprised people in our business. Logically, *Marty* has what it takes—sincerity, fine



craftsmanship in writing, direction and acting and, more importantly, "heart." What would stop it from winning the Award, I reasoned, was that those in Holly-

wood whose votes count in this selection are high-salaried people who would not be able to countenance the thought that a "low budget," "outside" picture could be so good—particularly a remake of a TV play. It didn't make sense to me—but I was wrong.

The Hollywood correspondent of the *New York Times*, Thomas M. Pryor, discusses the point in an item headed "Food for Thought" as follows:

"The triumph of *Marty* presents more cause for disturbing soul-searching than rejoicing for those who believe the destiny of the motion picture lies in their hands. Obviously there is a vast gulf between the majority of persons who constitute the working artisans of the movie business and the handful of executives who formulate its policy.

"This is evidenced by the startling fact that the people of Hollywood have yet to vote a best picture award to a film made in any of the several wide-screen processes introduced during the last three years. The winners in that time—*From Here to Eternity*, *On the Waterfront* and now, *Marty*—all have been conventional pictures or as Hollywood calls them, 'little old black and white' efforts. Interesting also is that the last two were inexpensive by Hollywood standards.

"The simple answer would appear to be that honesty and conviction in subject matter, complemented by acting that reflects and enhances those qualities, are the elements which give distinction to the motion picture as an art and, we should add, as a commercial commodity as well. The best picture 'Oscar' winners of the last three years all have been eminently successful at the boxoffice.

"George Seaton, president of the Academy, gave Hollywood something to consider in commenting on the wider expanse of the screen when he said: 'We may fully hope that in the days to come when we speak of wide-

(Continued on Page 4)

OUR BUSINESS

(Continued from Page 3)

screen, what we will really mean is breadth of vision."

The process of change in our business is never-ending. All sorts of results may flow from this third consecutive award to a black-and-white film — indeed, the trend at the moment is to less color productions. It would be deplorable, however, if those in charge of production reached the wrong conclusion from these Awards. The bulk of our patronage still comes from those under the 30 age group and they still want to see color musicals and westerns and other films which will never come close to being nominated for an Academy Award. As evidence of this, *Marty* was most successful in its initial showings in specialty type theatres and not in big picture palaces.

It is a tribute to Hollywood workers that they should recognize the artistry and heart that went into the writing and production of *Marty*. Its winning of an Academy Award, however, does not point to a significant change in the tastes of our "regular patronage."

Cast in Columbia's 'Reprisal'

Guy Madison, Felicia Farr and Kathryn Grant will star in Columbia's *Reprisal*.

RKO's 'The Girl Most Likely'

RKO has signed Jane Powell to a three-picture deal and she will star first in *The Girl Most Likely*.

WANTED THEATRE MANAGER

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THEATRES FOR SALE

Having just sold the major part of our theatre circuit to one of the leading Canadian theatre chains, we are going out of the theatre business and offer for sale three freehold properties located at Uxbridge, Winchester and Hariston (Drive-in), and three leasehold properties located at Chesley, Walkerton and Port Stanley. The properties are available individually or as a circuit.

Call S. Fingold: M4Yfair 0711
Evenings: HUDson 8-9609

Short Throws

JARO'S *The Ladykillers*, starring Alec Guinness and Katie Johnson, set an all-time record for a single day at the Odeon-Hyland, Toronto on Good Friday. If it maintains the pace of its first four days it will easily break the house record for the week, set during the Christmas-New Year holidays by *Doctor at Sea*. Previous marks were established when the Hyland was presenting its programs solo. For *The Ladykillers* it is running day-and-date with the Colony.

LETTING of a contract in Alberta for \$3,000 worth of alterations was the only theatre building award made in all Canada during February.

BRITISH film quota figures for the 1954-55 year, released recently by the Board of Trade in London, showed 529 theatres, or 12.7 per cent, failed to reach their first feature mark and 642 fell down on supporting bills. In the previous 12 months 734 did not achieve the top feature quota and 1,116 did not use the prescribed percentage of supporting programs.

ASSOCIATED with broadcasting since 1939, Harold Baldock has been appointed to the staff of the Winnipeg branch of S. W. Caldwell Limited. The Winnipeg office has been moved to 518 McIntyre Block on Main Street.

DEVOTED to exploring and expanding the French film market in the USA, the Office du Cinema Francais has moved into permanent quarters at 654 Madison Avenue in New York. Joseph Maternati, head of the office, recently appointed Donald La Badie as his assistant. La Badie resigned as TV editor and film reviewer with *The Film Daily* to accept the position.

MINIMUM rates for some 10,000 Hollywood actors will be raised by 30 per cent in the next two years through a new contract between the actors' guild and the producers' association. A five-day, 44-hour week for studio work was set up and a 48-hour, six-day week for location work, with four hours extra pay for the latter. Base pay for day players will go from \$70 to \$90 and for weekly free-lance performers from \$250 to \$300.

RULING that Pennsylvania's Movie Censorship Act of 1915 was unconstitutional was handed down by the State Supreme Court on the grounds that its provisions were too "vague and indefinite." Judgment was given in the case of Hallmark Produc-

tions' *She Shoulda Said No*, which had been banned. It deals with narcotics. The court pointed out that obscene films still would be subject to police censorship under other laws.

SECOND annual Robert Flaherty Foundation film seminar will take place August 21 at Brattleboro, Vermont, and run for ten days. Directors of the Foundation are Mrs. Robert Flaherty and David Flaherty and among the speakers will be Virgil Thomson, Pulitzer Prize winner for his score for Flaherty's film, *The Louisiana Story*, and Fred Zinneman, winner of an Academy Oscar for his direction of *High Noon*.

ASKING why the public should "pay for something which they are now getting free, especially when their free television entertainment cannot be bettered," Trueman T. Rembusch and Alfred Starr, co-chairmen of the Committee Against Pay-to-See TV, point out in a long letter to the NY Wall Street Journal that toll-TV will cause the deterioration of free TV. The letter, which was in reply to one by Commander E. F. McDonald of Zenith Radio Corporation, which owns Phonevision, stated that free-TV would drain talent away from regular TV, would make it less attractive to advertisers because of smaller audiences and would eventually cause the structure of sponsored network broadcasting to crumble away.

HEADLINER in musical comedies and Broadway revues of the early '20s, Grace La Rue Hamilton, 75, died recently in California. A Ziegfeld Follies singing star, she was reputed to be the first woman to earn \$15,000 a week.

RESOLUTION of the Alberta Theatres Association, directed to the National Committee of Motion Picture Exhibitors Associations of Canada for the attention of distributors, states that "film rentals have further increased, yet business has shown a sharp decline in grosses." It asked "due consideration to the plight of the exhibitors in the Alberta territory," predicting bankruptcy for many theatres unless film rentals are based "on the ability of the individual theatre to pay."

PRESIDENT of the Motion Picture Permanent Charities in Hollywood for 1956-57 is Lawrence A. Weingarten, MGM executive producer, who was elected at the recent annual meeting. Walter Pidgeon was voted in for a second term as campaign chairman.

VARIETY GUESTS

(Continued from Page 1)

Edward Hotel. Both said that they were well acquainted with Variety Village and what was being accomplished there, Watson adding that he had been a frequent visitor and knew first hand that the children really appreciated their opportunities.

Chevalier, honorary president of a home for ailing and indigent entertainers in France, said that it was the creed of all in Show Business to help those less fortunate than themselves, especially children, and when the Variety Club came to France he would be "one of its greatest boosters" and one of the first to join. Chevalier was in Toronto for an engagement at the Royal Alexandra and was introduced to the barkers by Ernie Rawley, manager of the theatre.

Watson, world wrestling champion, who was introduced by John Purdue, has been known for his work with children for many years and spoke with evident sincerity about what he had seen and experienced at Variety Village and at other projects for children in Ontario.

Dr. Leslie Bell apologized for the absence of Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra. The maestro was to have been the third special guest at the meeting and Dr. Bell promised that he would attend at a future date.

Chief Barker David Griesdorf presided at the meeting and Phil Stone acted as Ringmaster in the absence of Nat Taylor, who was out of town. Griesdorf announced that the next meeting would be an evening one in the Fiesta Room of the Prince George Hotel on April 24, when the remaining nine of the 11 founding members would be honored and the Heart Award presented.

He also stated that the annual baseball night at Maple Leaf Stadium would this year take place on Friday, June 15 and that plans were well under way for the program and the sale of tickets. He also mentioned that plans had been finalized for the proceeds of parking at Molson's lot across from the ball park to go to the Village and that Molson's was footing all the bills. He thanked all concerned for their generosity and effort.

He gave the April list of annual out-of-town shows in aid of Variety's Heart Fund, which were being looked after by John Kurk, chairman and liaison for these events. Hamilton would have one on April 15, St. Catharines on the 22nd and North Bay on the 29th.

'Gunfight At The OK Corral'

Rhonda Fleming will star in Paramount's *Gunfight at the OK Corral*.

ANTI-TAX STAND

(Continued from Page 1)

"we are very much inclined to feel that the theatre operators' case has a good deal of logic and common sense." The rest of the editorial follows:

"It is no secret that for many years, at certain seasons, the theatres have been taking a beating. Night after night the large auditoriums of these places of entertainment hold but a handful of people. In the summer, baseball and horse racing get the crowds; in the winter there are hockey, curling, bowling and a host of other entertainments and functions, looming largely among which is the still popular game of bingo. There's little point in saying that these take up only one or two nights a week. That may be very true, but the average family just hasn't enough money to spend on theatre tickets if a couple of other events during the week have been attended.

"And now, adding to the theatre owners' troubles, has come a keep-them-at-home craze known as television. It may be that, like radio, television will lose its novelty, but, unlike radio, television is 'just like the movies,' because we see the pictures right in the comfort of our own homes. To be honest about it, however, bewhiskered Charlie Chan movies and the many other once-were-hot-stuff shows, in Granddad's day, are too wholly horrible to now have foisted upon us. To think that in a day when we're told that atomic breakfast egg-boiling is just around the corner we have to suffer through piercingly worn-out movies made 20 and 30 or more years ago is just too much. And yet, unbelievable as it may seem, it is just these dead-as-a-dodo films that are making heavy inroads into the business of theatres which take the greatest of trouble to place before us, for the few cents a ticket costs, the absorbing, up-to-date spectacles so common on our theatre screens today. And the theatres are enterprises which not only give very extensive employment to our own citizens but bring into the towns or cities where they are operating a vast amount of viewers, and consequently business to other stores, from outside points.

"The theatre men told the government they no longer can afford to pay the amusement tax, which averages 11 and 12 per cent of the ticket price. This was started 40 years ago, as a war tax, and was never removed. The tax was originally levied on the basis of ability to pay, rather than with consideration of equitable distribution of the tax burden, they contended. Now, in New Brunswick, and in varying conditions across Cana-

New 35 Mm. Theatres

Since Last Year Book of the Canadian Motion Picture Industry

Town	Theatre	Capacity	Licensee
Alberta			
Edmonton	Sahara	800	Windor Theatres Ltd.
Red Deer	Paramount	924	J. Purnell & Sons (FP)
Tofield	Community Centre	—	Community League
Saskatchewan			
Moosomin	Lyric	—	Lloyd H. Bradley
Pelly	Fort	200	Tom Yacyshyn
Quebec			
Gracefield	Regan	360	Lucien Bertrand
Nouvelle	Centre de Loisirs	—	Centre de Loisirs
St. Jean	d'Evangelist	300	Centre de Loisirs
Newfoundland			
Grand Falls	Popular	600	Charles Edwards
Twillingate	—	300	Harry Randell

Theatres Under Construction

Town	Theatre	Seats	Licensee
British Columbia			
Fruitvale	—	350	R. Winfield
Nechako Centre	—	—	R. C. Steel & H. Howard
Kitimat	—	650	Kitimat Theas. Ltd.
Alberta			
Brownvale	—	—	M. Rabchak
Edgerton	Cardium	480	J. F. Hawk
Edson	Roxy	—	H. Bubel
Grand Centre	Grand Centre	300	Carl Olson
Grand Prairie	—	—	R. R. Lancaster
Hinton	—	—	A. M. Montemurro
Medicine Hat	—	850	R. Dederer
Sangudo	—	—	Pudar Bros.
Wildwood	Wildwood	—	M. M. Nikoloynk
Saskatchewan			
Lestock	—	—	W. Cook
Smylie	—	—	J. Dobni
Vulcan	—	—	—
Ontario			
Manitouwadge	—	—	Premier Operating
Quebec			
Chibougamau	Vimy	—	Robert Gallichan
Forestville	Crystal	365	Albert Drapeau
Schefferville	—	—	J. A. Layden
Senneterre	—	—	RCAF
Seven Islands	—	—	—
Moisie	RCAF Station	—	RCAF
St. Emile L'Energie	Cinema D'Erable	—	G. Bourgnadair
St. Sylvestre	—	—	RCAF

UA's 'Good Old Charley Faye'

Figaro, Inc. has purchased screen rights to David Karp's TV play, Good Old Charley Faye, and will film it for UA release.

da, most theatres 'have lost or are rapidly losing that ability to pay; and experience shows further that appreciable savings in costs of operation are not possible.'

"We take it, from what was available in the news columns, that the theatre people would be happy to pay the provincial sales tax, which, of course, would be expected of them.

"A theatre is an important business to any community. Many times its facilities are thrown open to the public for community gatherings and other such large events. If nothing else is owed them, the deepest consideration of the provincial government on the problems now facing them is."

Columbia's 'Biscayne Drive'

Patricia Medina and Lee J. Cobb will star in Columbia's Shakedown on Biscayne Drive.

Paramount's 'The Maverick'

Gilbert Roland will star with Charlton Heston and Anne Baxter in Paramount's The Maverick, now under way.

Fuller To Produce Three For RKO

RKO has concluded negotiations with Samuel Fuller for him to write, direct and produce four motion pictures. Globe Enterprises, Inc., Fuller's independent motion picture organization, completed the negotiations with RKO.

The first of the quartet of films for RKO will be Run of the Arrow, an original screenplay by Fuller. It will begin filming in May at the RKO studio. A top case of players will be secured for the production.

SEATING

(Continued from Page 1)

the number of drive-ins opened was more than three times greater than the number closed.

Most of the new theatres were opened by Independents in the one-theatre category. The even-Stephen relationship of openings and closings is, of course, no comfort to those Independents who had to go out of business. Quite a few theatres, among them some drive-ins, were sold and the buildings or property converted to another use.

In the period under discussion 74 theatres, six of them drive-ins, closed and 60 theatres—21 of them drive-ins—opened in Canada. Most of the theatres that closed were old and outmoded physically, while those opened were built from the ground up and have the newest and best of furnishings and equipment.

The 68 auditorium theatres closed had 29,883 seats, an average of 439 each, and the six drive-ins, totalling 2,740 cars, accommodated 6,850 persons—together 36,733. The drive-in figure is arrived at by multiplying the number of cars by two-and-a-half, since the provincial seat tax is usually applied on that basis.

Of the new theatres the 39 roofed-in situations added 18,028 seats to the total—an average of 462 seats per house. The 21 drive-ins had room for 7,462 cars—an average of 355—or personal accommodation for 18,655, for a total of 36,683 for all new theatres.

Therefore the actual loss in seating is 36,733 for theatres closed, less the 36,683 for those added, for a difference of only 50 seats!

In the new theatres 25 of the 39 standard-type houses and 18 of the 21 ozoners were in localities which previously had none of the type opened. In the houses shuttered 27 of the 68 "hardtops" and all six drive-ins were the only ones in their areas.

The new theatres are mainly in areas where industrial and other expansion has made the opening of the community's first 35 mm. theatre economical feasible, regardless of television and other entertainment. It is also obvious from the high percentage of dark houses being the only one in their town that over-seating or competition from other theatres is not the determining factor in driving them out of business.

Paramount's 'Omar Khayyam'

Joan Taylor has been cast in Paramount's Omar Khayyam.

Warners' 'Buffalo Grass'

Alan Ladd and Virginia Mayo will star in Warners' Buffalo Grass.

It's in the air:
"Miracle in the Rain"
is a picture of very,
very special greatness!
A real story of real
people—it's touching,
it's different, it's
wonderful—it's just
what you want from

WARNERS!

The
Sin-Street
Bombshell
who kept
getting
married...

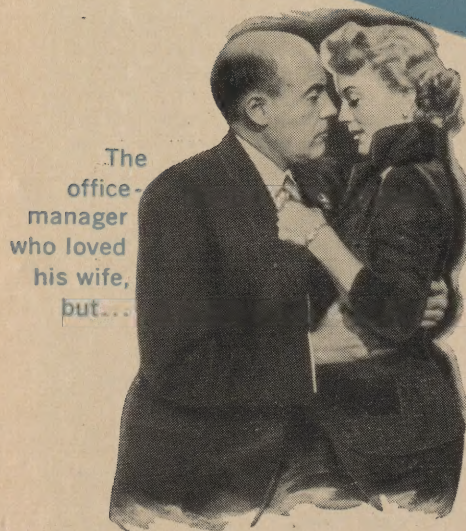




The honky-tonk piano player who went from blues to booze...



The lonely girl and the soldier—a street-corner pick-up that worked a miracle of love—and changed the lives of so many!



The office-manager who loved his wife, but...

The secretary who took all the private calls...

The spinster who lived with dusty dreams...



"You don't know much about men, do you, Ruth?"

WARNER BROS. PRESENT

JANE WYMAN AND VAN JOHNSON

"MIRACLE IN THE RAIN"

WITH PEGGIE CASTLE · FRED CLARK · EILEEN HECKART · JOSEPHINE HUTCHINSON · WILLIAM GARGAN · MARCEL DALIO · GEORGE GIVOT

BARBARA NICHOLS · HALLIWELL HOBBS · PAUL PICERNI · ALAN KING · IRENE SEIDNER · ARTE JOHNSON

NOVEL AND SCREEN PLAY BY BEN HECHT · PRODUCED BY FRANK P. ROSENBERG · DIRECTED BY RUDOLPH MATÉ

MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN

REVIEW

THE BENNY GOODMAN STORY

(From The Film Daily, NY)

with Steve Allen, Donna Reed.

Empire-Universal (Technicolor) 116 Mins.

OUTSTANDING MUSICAL OFFERING DESTINED TO RACK UP HUGE GROSSES AT HOME AND ABROAD. SHOULD BE ONE OF THE COMMERCIAL HITS OF THIS OR ANY YEAR. ALLEN'S PERFORMANCE, GOODMAN'S TOOTING, SPELL WIDE APPEAL.

Aaron Rosenberg has produced for Universal what will probably be one of their all-time grossers. The Benny Goodman Story seems destined for big things commercially, both here and abroad.

Jam-packed with the familiar Goodman arrangements, and featuring guest appearances from such greats of the music world as Harry James, Gene Krupa, Martha Tilton, Lionel Hampton, Ziggy Elman, Ben Pollack, Teddy Wilson and Kid Ory, the film has no end of exploitation value among jazz lovers.

Valentine Davies directed from his own screenplay, based, of course, on the life of the famous musician. Weaving together a pattern that sustains interest throughout, his directorial job is also one that stands out.

The biggest single asset of the picture is its great music. However, a close second is the performance of Steve Allen, who is remarkably good in his first screen role, portraying the famous clarinetist. As his wife, Donna Reed is also creditable, bringing a warmth and softness that rounds out the qualities depicted in the screenplay. Scoring also are Berta Gersten, as Benny's mother and Barry Truex, who plays the musician as a teenager. The photography, capably executed by William Daniels, has been attractively lensed in Technicolor, high-lighting the jazz era just previous to World War II.

Some of the more familiar tunes included in the score are: Stoppin' at the Savoy, Memories of You, One O'Clock Jump, Avalon, Don't Be That Way, and the Angels Sing and Sing, Sing, Sing.

CAST: Steve Allen, Donna Reed, Berta Gersten, Herbert Anderson, Robert F. Simon, Sammy Davis, Sr., Dick Winslow, Barry Truex.

CREDITS: Producer, Aaron Rosenberg; Director, Valentine Davies; Screenplay, Valentine Davies; Photography, William Fritzsche.

DIRECTION: Excellent.

PHOTOGRAPHY: Deft.

Set For Columbia's 'Nightfall'

Aldo Ray and Anne Bancroft will star in the Copa production for Columbia, Nightfall.

'A Man Is Ten Feet Tall'

Sidney Poitier, the young Negro actor who scored impressively in The Blackboard Jungle, has been signed by MGM to star in A Man Is Ten Feet Tall.



PLAYGOER was telling a friend that a new musical was a sleep-inducer. "It's another soporific," he said. The other fellow shrugged and said: "Personally, I liked *Oklahoma!* better" . . . *Murrow*-like clarity and tempo of Starr Helleur's Chevalier interview for *Tabloid*, megged by Mel Turner and negged by Stan Clinton backstage at the Royal under difficult conditions, was a pleasant surprise . . . *Real comer* among local actresses and worth a screen test is young Alene Kamins. She's given several great CBC TV performances lately . . . *Overnight* mining millionaire now tossing money around local night clubs has a shadowy background. A newcomer asked a wisenheimer what this big-money man used to do before he got lucky. "He was a police reporter," was the answer. "He used to report to the police every month" . . . *Dear old* George Giroux, Technicolor's field representative, a twice-yearly and very welcome visitor hereabouts, passed on in LA recently. Condolences to his son George . . . *Rochelle Hudson* is the one who isn't *Arlene Judge*. I learned that from Jack Karr when I tried to put the latter in *Bush Pilot*.



SPRING THAW, not *Tamburlaine*, is the theatrical offering Canada should have sent to New York. I'm not so sure I'm kidding, either. The latest of Mavor Moore's annual outbursts is a riotous romp and don't be fool enough to miss it. The town's top comedy stars, among them Barbara Hamilton and Dave Broadfoot, clown wonderfully well . . . *The Tri-Bell Show*, to which Frank Streen devotes himself, will offer Buddy Hackett and Meg Myles at the Uptown on April 15, with the proceeds to the Ontario Society For Crippled Children. Here again you'll have a great time . . . *Don Harron*, I hear, may inherit the Tony Randall role in *Inherit the Wind*, the Broadway play that brought Paul Muni the Perry Award as the best actor. I saw the show and Harron is just the lad for that role, which brings co-billing with Ed Begley . . . *In New York* Sammy Sales and I took our old pal, Lou Jacobi, to dinner in honor of *The Diary of Anne Frank* winning the Perry Award as the best play of the year. Lou gives a great performance in an important role . . . *Shelly Films* will celebrate 30 years in the biz by officially opening its terrific new plant on the Queen Elizabeth as Canada's first service studio with a buffet luncheon for press, industry execs, artists and dignitaries on Friday, April 13. Be on hand if you're lucky enough to be invited.

LANDLORD TOLD a lad he was raising his rent this month. "O thanks," he answered. "I've been trying to raise it myself with no luck at all" . . . *Something* sadly lacking in Toronto papers is an *Events Today* column . . . *Playboy* palaver: "Three drinks and she goes from prim to primitive" . . . *Bob Burgess* got himself a fancy-shmancy art head for his *Ottawa Journal* column, now called *TV and Show Whirl* . . . *Eric McLean*, music critic of the *Montreal Star*, is the second president of the Critics' Circle of that city, Jean Beraud, theatre and film editor of *La Presse*, played that role for the Circle's first two years . . . "Eating is the second biggest pleasure in the world," Mme. Burger of Hull told interviewer Joe McCulley of *Ford TV Graphic*. Then, with a roguish look, she added: "You know what the first is." Now she tells him . . . *A St. Catharines'* group just formed The Canadian Pioneers of Folk Music. I've often wondered if there were any Negro-Canadian songs, created by escaped slaves, that are now lost. Many of the melodies sung on this side of the border were different from those in the USA. It could be that these melodies were varied and used by the former slaves to sing of their joys, troubles and hopes. If so, it may not be too late to record some of the music if research is undertaken soon. It might add something to jazz history.

REVIEW
PICNIC

(From The Film Daily, NY)

with William Holden, Kim Novak, Rosalind Russell.

(CinemaScope-Technicolor)

Columbia 115 Mins.

THIS ADAPTATION OF THE BROADWAY HIT IS ONE OF THE OUTSTANDING FILMS OF RECENT YEARS. IT SMACKS OF FRESHNESS ALL ALONG THE PRODUCTION LINE.

A moving, often hilariously funny picture, which smacks of freshness all along the production line, *Picnic* offers the megging talents of Broadway director Josh Logan in his first film since becoming a major legitimate theatre name. He shows here a sure, strong, original film technique which results in a picture with definite impact.

In adapting *Picnic* for the screen, scripter Daniel Taradash repeats the success he achieved a few years ago with *From Here to Eternity*. Little violence has been done to the fascinating group of characters who helped give the play its strength.

The play has been made thoroughly cinematic; in fact, the picnic itself, which was not included in the stage action, is the high point of the film. Occupying a good section of the picture's length, these picnic sequences are so memorable they may become part of American screen history.

Rosalind Russell gives the best performance of her career as the embittered, wise-cracking spinster schoolteacher, catching much of the desperation and desire which make up this complex character.

As the cow-like, slightly dumb heroine who runs away with the drifter, Kim Novak responds to the Logan direction with a portrayal which should give her a wide acting berth from here on out. Betty Fields, Susan Strasberg and Arthur O'Connell stand out.

In the role of drifter, William Holden turns in his usual workmanlike job, but is obviously miscast. His age is against him and the nice guy quality which he literally exudes clashes constantly with the disturbed, volcanic character he is called upon to portray. It's a tribute to the picture's strength that this major bit of miscasting doesn't harm it fundamentally.

CAST: William Holden, Kim Novak, Rosalind Russell, Betty Field, Arthur O'Connell, Susan Strasberg, Cliff Robertson and Verna Felton.

CREDITS: Producer, Fred Kohlmar; Director, Joshua Logan; Screenplay, Daniel Taradash; Based on a play by William Inge; Photography, James Wong Howe.

DIRECTION: Brilliant.

PHOTOGRAPHY: Superb.

'Day They Gave Babies Away'

Dale Eunson's novel, *The Day They Gave Babies Away*, has been purchased by RKO as Walter Wanger's second production for the company.

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UK Admissions Drop 48,400,000 In Quarter

Theatre admissions in the United Kingdom showed a big drop of 48,400,000 in the third quarter of 1955 as compared with the same period in 1954, according to the British Monthly Digest of Statistics. Total ticket sales for the July-August-September period of 1955 were 288,600,000.

Gross take for the three months was £25.7 millions, down £3.3 millions, and the net take was £17 millions, £2.3 millions less.

Param'nt, Hitchcock, Grant In 3-Way Deal

Cary Grant, Alfred Hitchcock Productions and Paramount Studio have entered into a three-way agreement to make several pictures during the next few years. Grant will star in all of the productions with Hitchcock the producer and director.

The new three-way contract is in addition to two earlier individual contracts between Grant and Paramount and between Hitchcock and the studio. In both instances, Hitchcock and Grant are committed to make several pictures for the studio.



Variety Guests Give Wrestling Demonstration

An unrehearsed demonstration of the art of wrestling was put on by the two special guests at the recent luncheon meeting of the Toronto Variety Club in the King Edward Hotel. Maurice Chevalier's famed outthrust lower lip shows his determination to teach the unlucky volunteer how the armlock should be applied properly. The volunteer, who admitted learning a great deal about the hold, is "Whipper" Billy Watson, world's wrestling champion.

Sinatra Cast In 'Pal Joey'

Frank Sinatra has been signed by Columbia to star opposite Kim Novak in Pal Joey, scheduled to start production sometime early in 1957.

RKO Signs Vivian Blaine

Vivian Blaine has been signed by RKO to star opposite Red Skelton in Public Pigeon No. One. Norman McLeod will direct the comedy.

Seven Players Cast In Three MGM Pix

Seven players have been signed by MGM for roles in three pictures which will start production shortly.

Jeanne Crain will have the feminine lead opposite Glenn Ford in The Fastest Gun Alive. Others signed for that picture are Broderick Crawford, Leif Erickson and two New York stage and TV actors, Joe Swenny and Florenz Ames.

Margaret Hayes returns to the studio for a role in The Opposite Sex and Sal Mineo has been signed for a part in Somebody Up There Likes Me.

'The Leather Saint' Shooting At Para

Alvin Ganzer and Norman Retchin have signed with Paramount to write, direct and produce their original story, The Leather Saint. The VistaVision production is now under way with John Derek starring and Ganzer directing.

The Leather Saint, an action-packed drama, concerns a preacher who turns prize-fighter to raise money for the needy of his congregation.



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